

Music Alone Philosophical Reflections On The Purely Musical Experience

[#music philosophy](#) [#pure musical experience](#) [#philosophical reflections](#) [#essence of music](#) [#musical aesthetics](#)

Delve into profound philosophical reflections on the unique and pure musical experience. This exploration uncovers the essence of music when stripped of external context, examining its intrinsic power and the deep intellectual and emotional engagement it fosters.

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Music Alone

What makes a musical work profound? What is it about pure instrumental music that the listener finds attractive and rewarding? In addressing these questions, Peter Kivy continues his highly regarded exploration of the philosophy of musical aesthetics. He considers here what he believes to be the most difficult subject of all—"just plain music; music unaccompanied by text, title, subject, program, or plot; in other words, music alone."

Authenticities

"In his latest book on the aesthetics of music, Peter Kivy presents an argument not for authenticity but for authenticities of performance, including authenticities of intention, sound, practice, and the authenticity of personal interpretation in performance.... As usual, Kivy's work is beautifully written, well argued, and provocative."—Notes "Kivy has provided a sorely needed framework for all future discussion of the authenticity matter. This is his best book, a major contribution to performance studies and to musical aesthetics; likely it will be studied and cited for generations."—Choice "Written in lively prose, with a keen sense of reality, [this volume] ought to be of interest not only to philosophers and musicologists, but to all serious lovers of music."—Roger Scruton, Times Literary Supplement "The consistent theme running through Kivy's book is the need for interpretation as the personal authenticity and authority of the performer against the ideology both of the composer as genius and of the puritanical devotion to the authority of the text of the early music devotees.... This is a most valuable book, one which constantly surprises and delights through its philosophical insights and informed musical understanding."—British Journal of Aesthetics

Once Upon a Time

Kivy raises questions of a philosophical nature about the novel that will be of interest both to the professional philosopher and to the general reader.

Introduction to a Philosophy of Music

This title includes the following features: an accessible introductory guide to the philosophy of music; attractively priced; Peter Kivy is one of the most eminent philosophers of music; written in a friendly and entertaining style; no other good introduction to the subject

Praxial Music Education

Praxial Music Education is a collection of essays by nineteen internationally recognized scholars in music education. Each essay offers critical reflections on a key topic in contemporary music education. The starting point of each essay, and the unifying thread of this collection, is the "praxial" philosophy of music education explained in Elliott's *Music Matters: A New Philosophy of Music Education* (OUP, 1995). This philosophy argues for a socially and artistically grounded concept of music and music education, challenging the field's traditional "absolutist" foundations. *Praxial Music Education* is both a critical companion to *Music Matters*, and an independent text on contemporary issues in music education. Among the themes discussed are multicultural music education, the nature of musical understanding, early childhood music education, the nature and teaching of music listening, music curriculum development, and musical creativity. Praxial music education is a living theory. This unique collection will not only enrich discussions that already use *Music Matters* as their core, but will globalize current discussions and applications of the praxial philosophy and emphasize the positive and practical values of collaborative efforts in music education.

Music, Value and the Passions

For a century there has been a divergence between what music theorists say music is about and what the ordinary listener actually experiences. Music theory has insisted on a separation of musical experience from the experience of emotions, from the passions. Yet a passionate experience of music is just what most ordinary listeners have. Charting a new course through the minefield of contemporary philosophy of music, Aaron Ridley provides a coherent defense of the ordinary listener's beliefs. Focusing on instrumental music in the classical Western canon, Ridley defends the commonsense position on music and attempts to return the experience of music to the ordinary listener. He argues that, through a sympathetic experience of certain musical gestures, the listener is able to grasp the passions of which the music is expressive. If the passions are properly understood, he contends, there is a place for passion in a philosophical understanding of music. Similarly, the expression of passion may properly be considered part of the value of the music we hear.

The Fine Art of Repetition

Collection of essays on the following issues: music and the liberal education, work and performance, the world of opera, music and the history of ideas, music and emotion, and music alone.

Sounding Off

Sounding Off brings together a selection of essays on philosophy of music written by Peter Kivy—the leading expert on the subject. The essays fall into four groups, corresponding to Kivy's major interests. Part I contains two essays on the nature of musical genius. In Part II, three essays take up the subject of authenticity in performance, and explore what Kivy terms 'the authenticity of interpretation'. Part III contains four essays concerning the much discussed issues of musical representation and musical meaning. Finally, Part IV consists of three essays on the 'pure musical parameters': these are essays on 'music alone' or 'absolute music'—music as the pure, formal structure of (sometimes) expressive sound. Eight of the eleven essays presented here are previously unpublished, and the book includes two appendices which provide Kivy's responses to criticism.

Critique of Pure Music

James O. Young seeks to explain why we value music so highly. He draws on the latest psychological research to argue that music is expressive of emotion by resembling human expressive behaviour. The representation of emotion in music gives it the capacity to provide psychological insight—and it is this which explains a good deal of its value.

Philosophers on Music

Philosophers on Music: Experience, Meaning, and Work presents significant new contributions to central issues in the philosophy of music, written by leading philosophers working in the analytic tradition. Music is an increasingly popular object of reflection for professional philosophers, as it raises special questions not only of relevance to music practitioners, theorists, and philosophers of art, but also of wider philosophical interest to those working in metaphysics, the philosophy of emotion, and the philosophy of language, among other areas. The wide range of contributors to this volume reflects this level of interest. It includes both well-known philosophers of music drawing on a wealth of reflection to produce new and often startling conclusions, and philosophers relatively new to the philosophy of music yet eminent in other philosophical fields, who are able to bring a fresh perspective, informed by that background, to their topic of choice. The issues tackled in this volume include what sort of thing a work of music is; the nature of the relation between a musical work and versions of it; the nature of musical expression and its contribution to musical experience; the relation of music to metaphor; the nature of musical irony; the musical status of electro-sonic art; and the nature of musical rhythm. Together these papers constitute some of the best new work in what is an exciting field of research, and one which has much to engage philosophers, aestheticians, and musicologists.

A History of Western Philosophy of Music

This book presents a comprehensive, accessible survey of Western philosophy of music from Pythagoras to the present. Its narrative traces themes and schools through history, in a sequence of five chapters that survey the ancient, medieval, early modern, modern and contemporary periods. Its wide-ranging coverage includes medieval Islamic thinkers, Continental and analytic thinkers, and neglected female thinkers such as Vernon Lee (Violet Paget). All aspects of the philosophy of music are discussed, including music and the cosmos, music's value, music's relation to the other arts, the problem of opera, the origins of musical genius, music's emotional impact, the moral effects of music, the ontology of musical works, and the relevance of music's historical context. The volume will be valuable for students and scholars in philosophy and musicology, and all who are interested in the ways in which philosophers throughout history have thought about music.

The Routledge Companion to Philosophy and Music

The Routledge Companion to Philosophy and Music is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Essential reading for anyone interested in philosophy, music and musicology.

The Oxford Handbook of Aesthetics

Levinson has assembled a range of talent to contribute 48 essays, to produce a comprehensive guide to the theory, application, history and future of the field.

Psychology of Music

In **Psychology of Music: From Sound to Significance** (2nd edition), the authors consider music on a broad scale, from its beginning as an acoustical signal to its different manifestations across cultures. In their second edition, the authors apply the same richness of depth and scope that was a hallmark of the first edition of this text. In addition, having laid out the topography of the field in the original book, the second edition puts greater emphasis on linking academic learning to real-world contexts, and on including compelling topics that appeal to students' natural curiosity. Chapters have been updated with approximately 500 new citations to reflect advances in the field. The organization of the book remains the same as the first edition, while chapters have been updated and often expanded with new topics. 'Part I: Foundations' explores the acoustics of sound, the auditory system, and responses to music in the brain. 'Part II: The Perception and Cognition of Music' focuses on how we process pitch, melody, meter, rhythm, and musical structure. 'Part III: Development, Learning, and Performance' describes how musical capacities and skills unfold, beginning before birth and extending to the advanced and expert musician. And finally, 'Part IV: The Meaning and Significance of Music' explores social, emotional, philosophical and cultural dimensions of music and meaning. This book will be invaluable to undergraduates and postgraduate students in psychology and music, and will appeal to anyone who is interested in the vital and expanding field of psychology of music.

The Blackwell Guide to Aesthetics

The Blackwell Guide to Aesthetics is the most authoritative survey of the central issues in contemporary aesthetics available. The volume features eighteen newly commissioned papers on the evaluation of art, the interpretation of art, and many other forms of art such as literature, movies, and music. Provides a guide to the central traditional and cutting edge issues in aesthetics today. Written by a distinguished cast of contributors, including Peter Kivy, George Dickie, Noël Carroll, Paul Guyer, Ted Cohen, Marcia Eaton, Joseph Margolis, Berys Gaut, Nicholas Wolterstorff, Susan Feagin, Peter Lamarque, Stein Olsen, Francis Sparshott, Alan Goldman, Jenefer Robinson, Mary Mothersill, Donald Crawford, Philip Alperson, Laurent Stern and Amie Thomasson. Functions as the ideal text for undergraduate and graduate courses in aesthetics, art theory, and philosophy of art.

The Power of Black Music

When Jimi Hendrix transfixed the crowds of Woodstock with his gripping version of "The Star Spangled Banner," he was building on a foundation reaching back, in part, to the revolutionary guitar playing of Howlin' Wolf and the other great Chicago bluesmen, and to the Delta blues tradition before him. But in its unforgettable introduction, followed by his unaccompanied "talking" guitar passage and inserted calls and responses at key points in the musical narrative, Hendrix's performance of the national anthem also hearkened back to a tradition even older than the blues, a tradition rooted in the rings of dance, drum, and song shared by peoples across Africa. Bold and original, *The Power of Black Music* offers a new way of listening to the music of black America, and appreciating its profound contribution to all American music. Striving to break down the barriers that remain between high art and low art, it brilliantly illuminates the centuries-old linkage between the music, myths and rituals of Africa and the continuing evolution and enduring vitality of African-American music. Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates, Jr., author Samuel A. Floyd, Jr, advocates a new critical approach grounded in the forms and traditions of the music itself. He accompanies readers on a fascinating journey from the African ring, through the ring shout's powerful merging of music and dance in the slave culture, to the funeral parade practices of the early new Orleans jazzmen, the bluesmen in the twenties, the beboppers in the forties, and the free jazz, rock, Motown, and concert hall composers of the sixties and beyond. Floyd dismisses the assumption that Africans brought to the United States as slaves took the music of whites in the New World and transformed it through their own performance practices. Instead, he recognizes European influences, while demonstrating how much black music has continued to share with its African counterparts. Floyd maintains that while African Americans may not have direct knowledge of African traditions and myths, they can intuitively recognize links to an authentic African cultural memory. For example, in speaking of his grandfather Omar, who died a slave as a young man, the jazz clarinetist Sidney Bechet said, "Inside him he'd got the memory of all the wrong that's been done to my people. That's what the memory is....When a blues is good, that kind of memory just grows up inside it." Grounding his scholarship and meticulous research in his childhood memories of black folk culture and his own experiences as a musician and listener, Floyd maintains that the memory of Omar and all those who came before and after him remains a driving force in the black music of America, a force with the power to enrich cultures the world over.

The Corded Shell

Representing Stephen Davies's best shorter writings, these essays outline developments within the philosophy of music over the last two decades, and summarize the state of play at the beginning of a new century. Including two new and previously unpublished pieces, they address both perennial questions and contemporary controversies, such as that over the 'authentic performance' movement, and the impact of modern technology on the presentation and reception of musical works. Rather than attempting to reduce musical works to a single type, Davies recognizes a great variety of kinds, and a complementary range of possibilities for their rendition. Among the questions that Davies considers are these: How can expressiveness be in a musical work when music experiences nothing? Is music a language of the emotions? How do recorded pop songs and purely electronic pieces differ from works created for live performance? Is John Cage's silent piece, 4'33\

Themes in the Philosophy of Music

Contributors to this volume are Philip Alperson, Francis Sparshott, Nicholas Wolterstorff, Edward T. Cone, Peter Kivy, Jenefer Robinson, Joseph Margolis, Arnold Berleant, Morris Grossman, Jerrold Levinson, Stephen Davies, Martin Donougho, Roger Scruton, and Rose Rosengard Subotnik.

What Is Music?

Though many well-known German philosophers have devoted considerable attention to music and its aesthetics, surprisingly few of their writings on the subject have been translated into English. Stefan Lorenz Sorgner, a philosopher, and Oliver F rbeth, a musicologist, here fill this important gap for musical scholars and students alike with this compelling guide to the musical discourse of ten of the most important German philosophers, from Kant to Adorno. *Music in German Philosophy* includes contributions from a renowned group of ten scholars, including some of today's most prominent German thinkers, all of whom are specialists in the writers they treat. Each chapter consists of a short biographical sketch of the philosopher concerned, a summary of his writings on aesthetics, and finally a detailed exploration of his thoughts on music. The book is prefaced by the editors' original introduction, presenting music philosophy in Germany before and after Kant, as well as a new introduction and foreword to this English-language addition, which places contemplations on music by these German philosophers within a broader intellectual climate.

Music in German Philosophy

In this fascinating account of the way in which we understand music, Laird Addis builds on the idea, first articulated by Susanne Langer, that passages of music symbolize emotions and other conscious states. He maintains that the unique bond joining music and feelings is based on a previously unnoticed affinity between consciousness and sound. Addis combines a scholar's insight with a musician's sensibility to make an engaging and convincing statement that will help readers comprehend music's importance in human affairs.

Of Mind and Music

Opens a conversation about the life and work of the music teacher. The author regards music teaching as interrelated with the rest of lived life, and her themes encompass pedagogical skills as well as matters of character, disposition, value, personality, and musicality. She urges music teachers to think and act artfully.

The Art of Teaching Music

Providing a distillation of knowledge in the various disciplines of arts education (dance, drama, music, literature and poetry and visual arts), this essential handbook synthesizes existing research literature, reflects on the past, and contributes to shaping the future of the respective and integrated disciplines of arts education. While research can at times seem distant from practice, the Handbook aims to maintain connection with the live practice of art and of education, capturing the vibrancy and best thinking in the field of theory and practice. The Handbook is organized into 13 sections, each focusing on a major area or issue in arts education research.

International Handbook of Research in Arts Education

A Concise Survey of Music Philosophy helps music students choose a philosophy that will guide them throughout their careers. The book is divided into three sections: central issues that any music philosophy ought to consider (e.g., beauty, emotion, and aesthetics); secondly, significant philosophical positions, exploring what major thinkers have had to say on the subject; and finally, opportunities for students to consider the ramifications of these ideas for themselves. Throughout the book, students are encouraged to make choices that will inform a philosophy of music and music education with which they are most comfortable to align. Frequently, music philosophy courses are taught in such a way that the teacher, as well as the textbook used, promotes a particular viewpoint. *A Concise Survey of Music Philosophy* presents the most current, prevalent philosophies for consideration. Students think through different issues and consider practical applications. There are numerous musical examples, each with links from the author's home website to online video performances. Examples are largely from the Western classical canon, but also jazz, popular, and world music styles. In the last two chapters, students apply their views to practical situations and learn the differences between philosophy and advocacy. "Hodges has written an excellent resource for those wanting a short—but meaningful—introduction to the major concepts in music philosophy. Applicable to a number of courses in the music curriculum, this much-needed book is both accessible and flexible, containing musical examples, tables and diagrams, and additional readings that make it particularly useful for a student's general introduction to the topic. I especially like the emphasis on the personal development of a

philosophical position, which makes the material especially meaningful for the student of music."
—Peter R. Webster, Scholar-in-Residence, Thornton School of Music, University of Southern California, USA

A Concise Survey of Music Philosophy

Empathy plays a central role in the history and contemporary study of ethics, interpersonal understanding, and the emotions, yet until now has been relatively underexplored. The Routledge Handbook of Philosophy of Empathy is an outstanding reference source to the key topics, problems and debates in this exciting field and is the first collection of its kind. Comprising over thirty chapters by a team of international contributors, the Handbook is divided into six parts: Core issues History of empathy Empathy and understanding Empathy and morals Empathy in art and aesthetics Empathy and individual differences. Within these sections central topics and problems are examined, including: empathy and imagination; neuroscience; David Hume and Adam Smith; understanding; evolution; altruism; moral responsibility; art, aesthetics, and literature; gender; empathy and related disciplines such as anthropology. Essential reading for students and researchers in philosophy, particularly ethics and philosophy of mind and psychology, the Handbook will also be of interest to those in related fields, such as anthropology and social psychology.

The Routledge Handbook of Philosophy of Empathy

In his new concluding chapter, Peter Kivy advances his argument on behalf of a distinctive intellectual and musical character of opera before Mozart. He proposes that happy endings were a musical--as opposed to a dramatic--necessity for opera during this period and that Mozart's Idomeneo is properly enjoyed and judged only when listeners are attuned to its seventeenth and eighteenth-century forebears.

Osmin's Rage

No further information has been provided for this title.

Music, Language, and Cognition

"A collection of essays, written for this volume by leaders in the field, that study the emotional and cognitive significance of narrative and its implications for aesthetics and the philosophy of art"--Provided by publisher.

Narrative, Emotion, and Insight

Antithetical Arts constitutes a defence of musical formalism against those who would put literary interpretations on the absolute music canon. In Part I, the historical origins of both the literary interpretation of absolute music and musical formalism are laid out. In Part II, specific attempts to put literary interpretations on various works of the absolute music canon are examined and criticized. Finally, in Part III, the question is raised as to what the human significance of absolute music is, if it does not lie in its representational or narrative content. The answer is that, as yet, philosophy has no answer, and that the question should be considered an important one for philosophers of art to consider, and to try to answer without appeal to representational or narrative content.

Antithetical Arts

A picture of Mozart's "character and of the personalities and events that exercised a decisive influence upon it. The works that are mentioned are not described, but characterized from the point of view of their time and--so far as possible--of our relation to them." --Preface.

Mozart, His Character, His Work

This volume looks at the creative work of the great avant-gardist John Cage from an exciting interdisciplinary perspective, exploring his activities as a composer, performer, thinker, and artist. The essays in this collection grew out of a pivotal gathering during which a spectrum of participants including composers, music scholars, and visual artists, literary critics, poets, and filmmakers convened to examine Cage's extraordinary artistic legacy. Beginning with David Bernstein's introductory essay on the reception of Cage's music, the volume addresses topics ranging from Cage's reluctance to discuss

his homosexuality, to his work as a performer and musician, and his forward-looking, provocative experimentation with electronic and other media. Several of the essays draw upon previously unseen sketches and other source materials. Also included are transcripts of lively panel discussions among some of Cage's former colleagues. Taken together, this collection is a much-needed contribution to the study of one of the most significant American artists of the twentieth century.

Writings through John Cage's Music, Poetry, and Art

Combining key selections from the classic MENC Handbook of Research on Music Teaching and Learning (Schirmer, 1992) and the widely acclaimed New Handbook of Research on Music Teaching and Learning (Oxford, 2002), the MENC Handbook of Research Methodologies presents comprehensive coverage of the most important issues in music education research in a handy and accessible format. A distinguished team of internationally recognized experts offers cogent and concise insights that provide readers with up-to-date information and references. The volume covers the most important topics in this field, including the role of research in music education, philosophical, historical, qualitative, and quantitative research, as well as assessment and its relationship to research. Practical and affordable, this volume will prove essential for students and scholars of music education. It is both an excellent starting point for those looking to gain an orientation to the field, and an up-to-date reference guide to the most effective strategies for experienced researchers, instructors, and pedagogues.

MENC Handbook of Research Methodologies

For over fifty years, philosophers working within the broader remit of analytic philosophy have developed and refined a substantial body of work in aesthetics and the philosophy of art, curating a core foundation of scholarship which offers rigor and clarity on matters of profound and perennial interest relating to art and all forms of aesthetic appreciation. Now in its second edition and thoroughly revised, *Aesthetics and the Philosophy of Art—The Analytic Tradition: An Anthology* captures this legacy in a comprehensive introduction to the core philosophical questions and conversations in aesthetics. Through 57 key essays selected by leading scholars Peter Lamarque and Stein Haugom Olsen, this anthology collects modern classics as well as new contributions on essential topics such as the identification and ontology of art, interpretation, values of art, art and knowledge, and fiction and the imagination. New to this edition are selections which treat aesthetic experience more widely, including essays on the aesthetics of nature and aesthetics in everyday life. Other carefully-chosen pieces analyze the practice and experience of specific art forms in greater detail, including painting, photography, film, literature, music, and popular art such as comics. This bestselling collection is an essential resource for students and scholars of aesthetics, designed to foster a foundational understanding of both long-standing and contemporary topics in the field.

Aesthetics and the Philosophy of Art

Music has a universal and timeless potential to influence how we feel, yet, only recently, have researchers begun to explore and understand the positive effects that music can have on our wellbeing. This book brings together research from a number of disciplines to explore the relationship between music, health and wellbeing.

Music, Health, and Wellbeing

Imagination occupies a central place in philosophy, going back to Aristotle. However, following a period of relative neglect there has been an explosion of interest in imagination in the past two decades as philosophers examine the role of imagination in debates about the mind and cognition, aesthetics and ethics, as well as epistemology, science and mathematics. This outstanding Handbook contains over thirty specially commissioned chapters by leading philosophers organised into six clear sections examining the most important aspects of the philosophy of imagination, including: Imagination in historical context: Aristotle, Descartes, Hume, Kant, Husserl, and Sartre What is imagination? The relation between imagination and mental imagery; imagination contrasted with perception, memory, and dreaming Imagination in aesthetics: imagination and our engagement with music, art, and fiction; the problems of fictional emotions and 'imaginative resistance' Imagination in philosophy of mind and cognitive science: imagination and creativity, the self, action, child development, and animal cognition Imagination in ethics and political philosophy, including the concept of 'moral imagination' and empathy Imagination in epistemology and philosophy of science, including learning, thought experiments, scientific modelling, and mathematics. The Routledge Handbook of Philosophy of Imagination is essential

reading for students and researchers in philosophy of mind and psychology, aesthetics, and ethics. It will also be a valuable resource for those in related disciplines such as psychology and art.

The Routledge Handbook of Philosophy of Imagination

In *The Oxford Handbook of Philosophy in Music Education*, editors Wayne D. Bowman and Ana Lucia Frega have drawn together a variety of philosophical perspectives from the profession's most exciting scholars from all over the world. Rather than relegating philosophical inquiry to moot questions and abstract situations, the contributors to this volume address everyday concerns faced by music educators everywhere. Emphasizing clarity, fairness, rigor, and utility above all, *The Oxford Handbook of Philosophy in Music Education* will challenge music educators all over the world to make their own decisions and ultimately contribute to the conversation themselves.

The Oxford Handbook of Philosophy in Music Education

In *Complicating, Considering, and Connecting Music Education*, Lauren Kapalka Richerme proposes a poststructuralist-inspired philosophy of music education. Complicating current conceptions of self, other, and place, Richerme emphasizes the embodied, emotional, and social aspects of humanity. She also examines intersections between local and global music making. Next, Richerme explores the ethical implications of considering multiple viewpoints and imagining who music makers might become. Ultimately, she offers that music education is good for facilitating differing connections with one's self and multiple environments. Throughout the text, she also integrates the writings of Gilles Deleuze and Félix Guattari with narrative philosophy and personal narratives. By highlighting the processes of complicating, considering, and connecting, Richerme challenges the standardization and career-centric rationales that ground contemporary music education policy and practice to better welcome diversity.

Complicating, Considering, and Connecting Music Education

The Bloomsbury Companion to Aesthetics presents a practical study guide to emerging topics and art forms in aesthetics and the philosophy of art. Placing contemporary discussion in its historical context, this companion begins with an introduction to the history of aesthetics. Surveying the central topics, terms and figures and noting the changes in the roles the arts played over the centuries, it also tackles methodological issues asking what the proper object of study in aesthetics is, and how we should go about studying it. Written by leading analytic philosophers in the field, chapters on Core Issues and Art Forms cover four major topics; - the definition of art and the ontology of art work - aesthetic experience, aesthetic properties, and aesthetic and artistic value - specific art forms including music, dance, theatre, the visual arts as a whole, and the various forms of popular art - new areas in aesthetics and the philosophy of art, such as environmental aesthetics and global standpoint aesthetics, as well as other new directions the field is taking towards everyday aesthetics. Featuring a list of research resources and an extensive chronology of works in aesthetics and the philosophy of art dating from the fifth century BC to the 21st century, *The Bloomsbury Companion to Aesthetics* provides an engaging introduction to contemporary aesthetics.

The Bloomsbury Companion to Aesthetics

The third edition of the acclaimed *Routledge Companion to Aesthetics* contains over sixty chapters written by leading international scholars covering all aspects of aesthetics. This companion opens with an historical overview of aesthetics including entries on Plato, Aristotle, Kant, Nietzsche, Heidegger, Adorno, Benjamin, Foucault, Goodman, and Wollheim. The second part covers the central concepts and theories of aesthetics, including the definitions of art, taste, the value of art, beauty, imagination, fiction, narrative, metaphor and pictorial representation. Part three is devoted to issues and challenges in aesthetics, including art and ethics, art and religion, creativity, environmental aesthetics and feminist aesthetics. The final part addresses the individual arts, including music, photography, film, videogames, literature, theater, dance, architecture and design. With ten new entries, and revisions and updated suggestions for further reading throughout, *The Routledge Companion to Aesthetics* is essential for anyone interested in aesthetics, art, literature, and visual studies.

The Routledge Companion to Aesthetics

If music has ever given you 'a glimpse of something beyond the horizons of our materialism or our contemporary values' (James MacMillan), then you will find this book essential reading. *Sacred Music in Secular Society* is a new and challenging work asking why Christian sacred music is now appealing afresh to a wide and varied audience, both religious and secular. Jonathan Arnold offers unique insights as a professional singer of sacred music in liturgical and concert settings worldwide, as an ordained Anglican priest and as a senior research fellow. Blending scholarship, theological reflection and interviews with some of the greatest musicians and spiritual leaders of our day, including James MacMillan and Rowan Williams, Arnold suggests that the intrinsically theological and spiritual nature of sacred music remains an immense attraction particularly in secular society. Intended by the composer and inspired by religious intentions this theological and spiritual heart reflects our inherent need to express our humanity and search for the mystical or the transcendent. Offering a unique examination of the relationship between sacred music and secular society, this book will appeal to readers interested in contemporary spirituality, Christianity, music, worship, faith and society, whether believers or not, including theologians, musicians and sociologists.

Sacred Music in Secular Society